2003//mfa.graduate.thesis.shows//massachusetts college of art

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2003//mfa.graduate.thesis.shows//massachusetts.college.of.art

first.show // 04.15.03 - 04.24.03
reception // 04.17.03 7:00 - 9:00pm

vaughn.bell // studio.for.interrelated.media	P	02
ittetsu.funada // 2d.printmaking	P	04
jessica.m.kaufman // photography	B	06
margot.anne.kelley // photography	B	08
vivian.pratt // studio.for.interrelated.media	P	10
miriam.singer // 2d.painting	B	12
rebecca.sittler // photography	B	14
peter.tucker // studio.for.interrelated.media	P	16
dylan.vitone // photography	B	18
andy.zimmermann // 3d.sculpture	P	20

second.show // 04.28.03 - 05.06.03
reception // 05.01.03 7:00 - 9:00pm
film.screenings // 05.01.03 9:00pm

christopher.abrams // 3d.sculpture	P	22
caroline.burghardt // photography	B	24
devrim.kadirbeyoglu // studio.for.interrelated.media	P	26
k.lim// 2d.painting	B,FS	28
mark.lipman // film.video	FS	30
julie.martini // 2d.painting	B	32
timothy.murdoch // 2d.painting	P	34
lisa.petrucci // 2d.printmaking	B	36
brian.welch // studio.for.interrelated.media	P	38
hongsun.yoon // film.video	FS	40
hwaejung.yoon // 2d.painting	P	42

third.show // 05.12.03 - 05.23.03
reception // 05.15.03 7:00 - 9:00pm

sookyung.eo // 3d.fibers	B	44
dave.eppley // 2d.painting	B	46
christy.georg // 3d.sculpture	B	48
emily.gibson // 3d.sculpture	B	50
robert.mead // film.video		52
keri.straka // 3d.ceramics	B	54

paine (P) bakalar (B) galleries

Massachusetts College of Art
621 Huntington Avenue, Boston, MA 02115
(Corner of Huntington and Longwood Avenues)

Gallery Hours: Monday – Friday: 10 – 6, Saturday: 11– 5
MassArt is accessible by the MBTA Green line "E" train
(Longwood/Hospitals) or by the #39 bus.

All events are free and open to the public, unless otherwise noted. Dates are subject to change. For current information, please call the Exhibitions and Visiting Artist hotline: 617.879.7333.

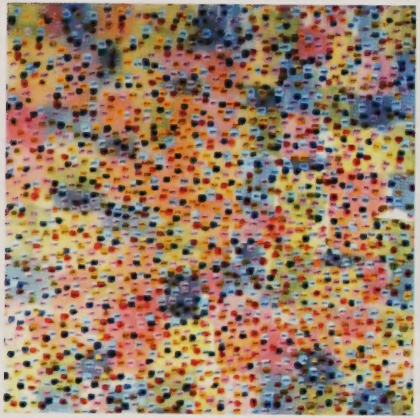
Established in 1873, Massachusetts College of Art was the first and remains the only free-standing public college of art in the United States. The college is nationally known for offering broad access to quality professional arts education, accompanied by a strong general education in the liberal arts. A major cultural force in Boston, MassArt offers public programs of innovative exhibitions, lectures and events.

www.massart.edu

What can make me care enough to sit still? What can drive me to repeat an action, to engage in ritual, to focus attention? Observing a small detail, I give myself the task of capturing its duration on video. I respond to the impetus to grasp changes happening on a large scale, changes that I can truly witness only with great effort. I create a world that needs my constant maintenance in order to survive. Here, the work is a method of caring, an imperative to pay attention. Responsibility becomes an embodied, physical reality, reminding me that I am never separate.

portable environment

video stills from ***observation***

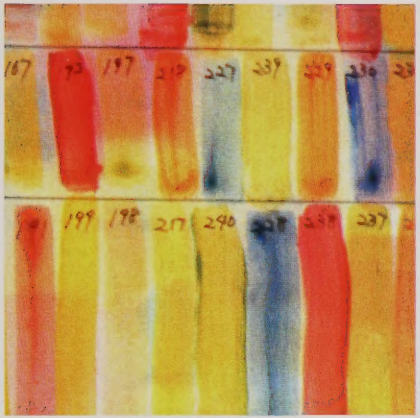


untitled 1

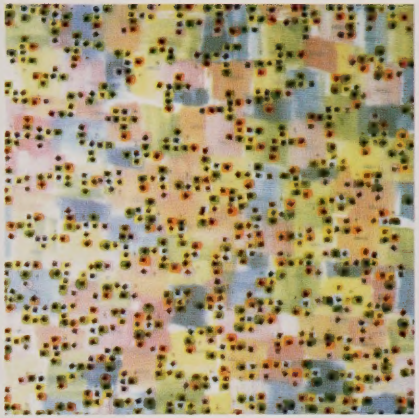
untitled 1 (detail)

untitled 2

My concern is the contradiction found between restriction and freedom both in society and an individual's mind. I penetrate the camouflage (of society) with a probe. I build up mark-making based drawings.



untitled 2 (detail)



untitled 3

untitled 3 (detail)

jessica.m.kaufman//photography

In this untitled series, I offer up my own body, fragmented and cleared of its history, as a canvas upon which a new topography of bruises and scars appears through jaundiced skin. The "skin" is beeswax, worked into palladium prints so that they are rendered translucent. The "bruises" are clots of hair beneath the surface that emerge as uncanny simulacra of the real thing. While the images are undeniably disturbing, I seek to make them immediately, and compellingly, beautiful, commanding the viewer to question paradoxical links between beauty and pain that pervade both our cultural and individual identities, and the specific ways in which that conflict is played out on the field of the female body.

untitled

untitled

untitled

margot.anne.kelley//photography

Triboluminescence is the flash of light, the glow, emitted when many minerals are struck or crushed. Such light is unique in having been generated entirely by physical contact. I am interested in the fact that light itself can be evidence of significant contact with the physical world. In these two projects, I use photography (light writing) to explore how humans make and maintain contact with the tangible world and with one another. One project does so in part by emphasizing the materiality of old newspapers, while the other deals with geocaching, a game that melds internet and physical exploration, that requires players to travel in both the cyberworld and the actual landscape. In both projects, I interact with a tiny portion of an immense "archive," highlighting forms of physicality that are increasingly ignored—doing so partly to discover the ways in which matter might still matter.

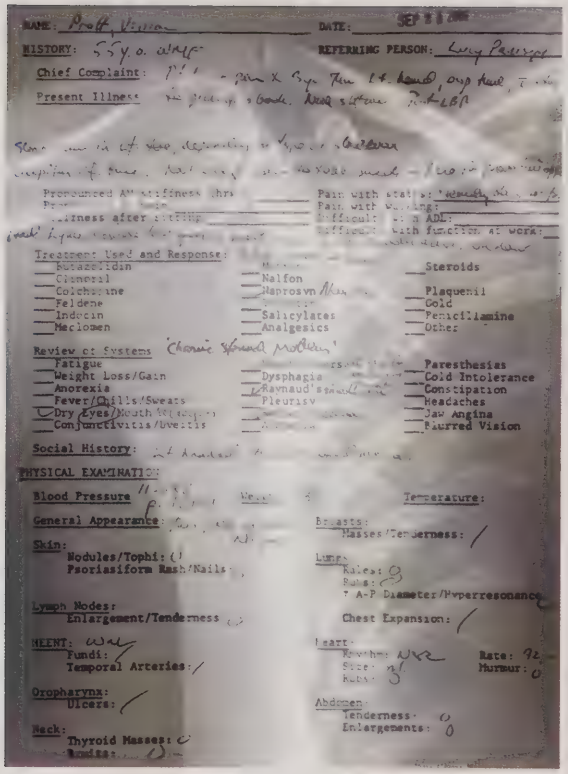
with Jordan's King Hussein, who
conferred yesterday with Presi-
dent Ford.
Mr Kissinger told newsmen
after a luncheon for the King at
the State Department:
"Most of the discussions with
the King concerned the situation
in Lebanon. We are trying to
bring about a cease-fire."
On Monday, the State Depart-
ment commended Syria's past ac-
tion in Lebanon and warned
that "military intervention by
any outside party contai-
dangers and must be avoid-"

"It is difficult to get the news..."

Ridley Creek State Park, Pennsylvania

Lone Mountain, Nevada

As the body becomes fragile,
What becomes of the self?



Body /Self 3

FREDERICK L. MAKRAUER, M.D.*

SUITE 367
2000 WASHINGTON STREET
*NEWTON, MASSACHUSETTS 02162

GASTROENTEROLOGY

TEL: 617-630-1641
FAX: 617-332-4937

July 14, 1996

Lucy Panisyn, M.D.
Suite 546
2000 Washington Street
Newton, MA 02162

RE: Vivian Pratt

Dear Lucy:

This letter will summarize Vivian's evaluation since May 9 for indigestion since April.

I have met and spoken to Vivian since that time and she has provided me very thorough written observations about her condition. Multiple studies have been done to evaluate reflux disease and non-ulcerative dyspepsia. I will do my best to summarize her very complex picture.

Vivian notes that she has had indigestion for many years with no clear explanation. Her symptoms are intermittent and associated with belching and regurgitation. Her past medical history is rather benign in view of the intensity of her present symptoms. She is facing hysterectomy in 48 hours.

Vivian appears in excellent health. Her weight is 131, having dropped approximately nine pounds. Laboratory studies from April [illegible] a normal CBC and chemistries. Abdominal ultrasound [illegible] gastroscopy and biopsy are normal. Lower endoscopy is normal. pH probe study showed minimal reflux. [illegible] series is normal. Gastric emptying study shows [illegible] delayed emptying.

Vivian has indigestion and bloating of 10 weeks duration. She has improved with the institution of Levsin SL one, two a day, after Elavil, Propulsid and Prilosec proved either to be no effectiveness or unpleasant side effects. Her reflux is mild and does not require further intervention. Her delayed gastric emptying is not clearly a causative factor for her symptoms but may reflect some body imbalance associated with her upcoming hysterectomy. I recommend that we monitor her through her post-

Body /Self 2

DEPARTMENT OF PATHOLOGY and LABORATORY SERVICES
An Affiliate of NaWell Health Care System
2014 WASHINGTON STREET
NEWTON, MA 02162
(617) 243-6100

PRATT, VIVIAN R
DOB: 02/18/47 SEX: F AGE: 47
PANISZYN, LUCY R, D
ACCT#: [illegible]

FINAL

T47023 COLL: 05/17/94 14:42 PHYS: PANISZYN, LUCY R

Body /Self 1

miriam.singer//2d.painting

My paintings are fragmented visions of a fictional city. This city derives from having lived in Buffalo and Boston. I revisit these places through a combination of memory and recording my perceptions on site.

untitled

untitled

untitled

CUSTARD

Custard is this. It has aches, aches when. Not to be.
Not to be narrowly. This makes a whole little hill.

It is better than a little thing that has mellow real mellow.
It is better than lakes whole lakes, it is better than seeding.

--Gertrude Stein

The Flood

The Touch

The Salmon

peter.tucker//studio.for.interrelated.media

Emerging from a playful exploratory process, I present contemplative works that dance among themes of harmony, sprituality, and beauty.

'Tis a Gift to be Simple

'Tis a Gift to be Simple (detail)

Wedding at St. Vincent's

andy.zimmermann//3d.sculpture

During the past two years my main project has been to combine sound, animation, and sculpture into single artworks In the installation, ***CityFields*** (pictured) and my thesis work, ***Buildings***, I have tried to bring these three modes of communication together to make an encompassing experience.

I start by building the three-dimensional structure, then complete them with drawn, projected images, animated digitally. I record instruments, voices, and other sounds in the environment, and edit them into a synchronized sound track

By projecting various different types of imagery onto one sculpture, I can depict the process of a viewer finding different interpretations of a single scene. The music represents the part which mood and state of mind play in this process. Within the narrative I attempt to represent not only the order and chaos in our contemporary environment, but also something about the interaction between the viewer and the world in the process of perception

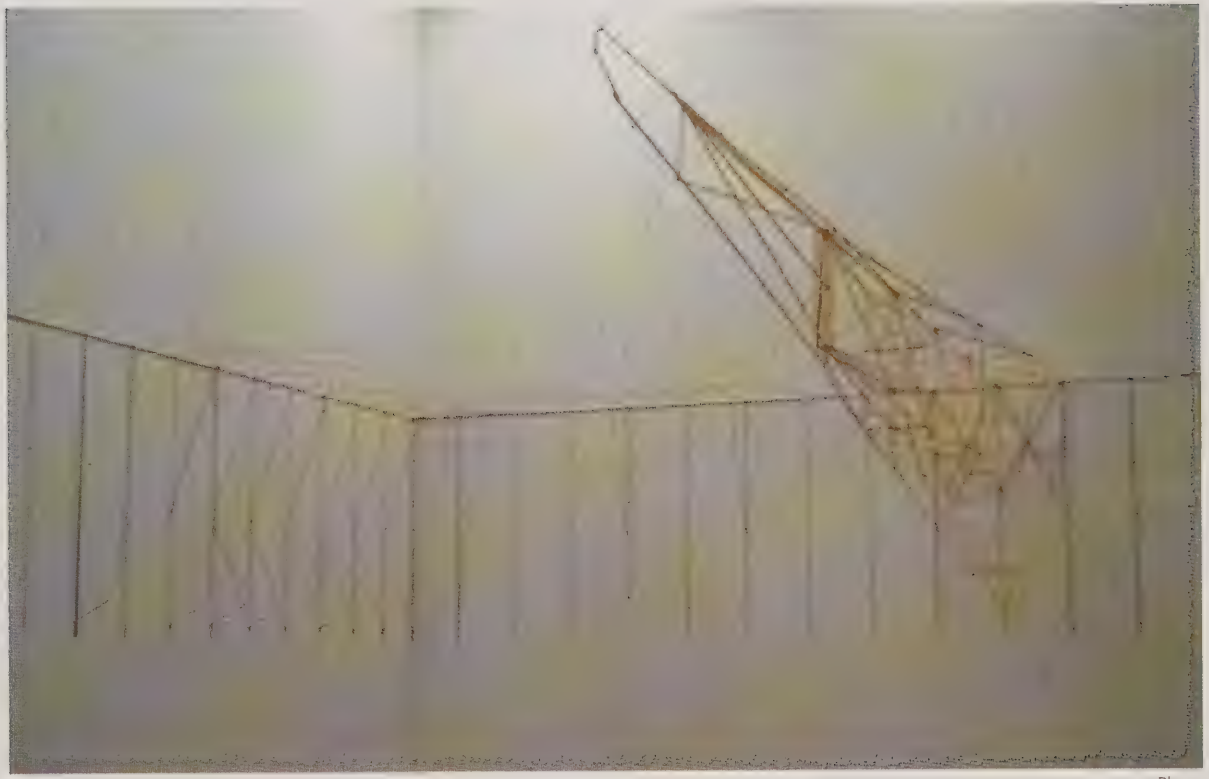
You can't pretend that this doesn't exist.

My task is to focus the part of myself that I can't understand, to make something that suddenly and inexplicably lives outside myself. Yours is to ask why.

I can't offer answers. I can only suggest that it's okay to have questions. There are parts of our waking life that aren't about knowing; art originates there. It's less like thought than it is like instinct. Somewhere between the moment when we don't know, and the moment when we do know, lies a territory that we will never understand. I mean, think about it: These are just black marks on paper. We've been trained to supply everything else. Let's meet halfway.

There are only four things I want to know.

Plane



Plane

My focus is on capturing moments of heightened self-awareness; the points in the normal flow of life of stopped action and reflection. I am interested in these individual moments of profound containment, as they are emblematic of larger social and cultural issues.

The photographs in this series describe the seasonal community of my family and friends and the environs of our summer homes on Cape Cod. The people I photographed are intimates, either through relation or friendship. I am interested in illustrating their simultaneous connection to and distance from each other, which I see as a mirror of my own relationship to them and the mores of the culture portrayed. The wallpaper and fabrics that adorn the lived spaces, like the clothing that decorates the people, are illustrative of the social and cultural codes of this community. My interest is in investigating what arises from acquiescence to social codes.

Bathroom # 1, Cape Cod

mom, helen, & I

devrim.kadirbeyoglu//studio.for.interrelated.media

While life and death create the pattern of our lives, other systems are formed, the core being the family. This fundamental social group teaches everything we have to know to live in a larger and more complex system, society. We learn from our parents what they learnt from their parents; how to think, talk, and feel, what is good and what is bad. My work arises out of the customs and morals that construct these systems with our representations of diverse identities. Instructions – established custom organizations, strategies of power and domination structuring an ongoing enactment with past and present – give me a wide range of ideas. My work derives from family, society, religion, governments, schools and architecture. I like the work to be open to different interpretations, given all the diverse qualities of each one of the viewers. If the results are disturbing, that is because life itself is frequently disturbing.

paper, clay, stainless steel, sound

paper, clay, stainless steel, sound

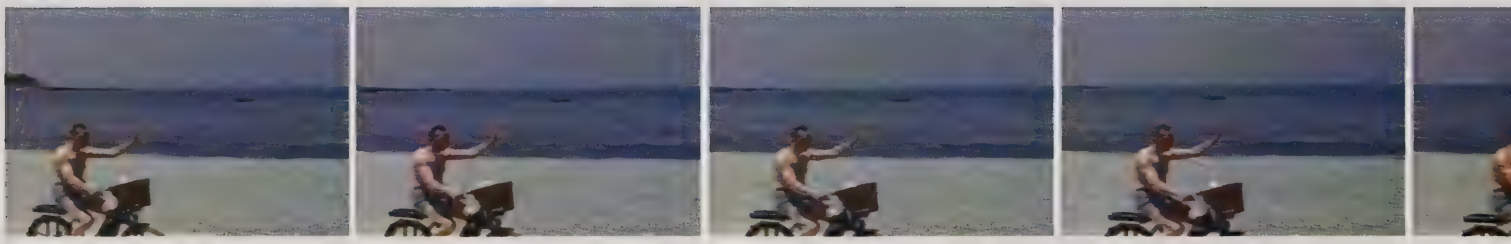
k.lim//2d.painting

My work is about a space created by architectural structure. Structure becomes the frame and the force, both formally and conceptually, in order to hold the space.

Squash Court, 11" x 30", Acrylic on canvas

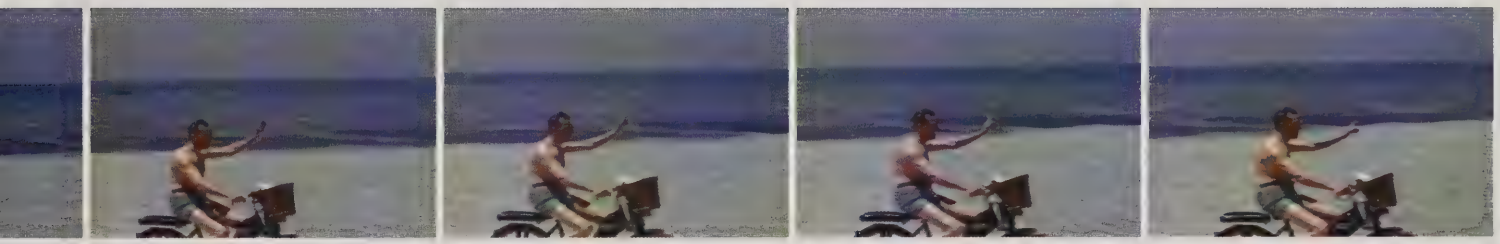
Gym B, 96" x 84", Acrylic on canvas

APT, 56" x 46", Acrylic on canvas



Father's Day began as a memorial to my father and has slowly evolved into an exploration of grief, depression, the vagaries of memory, and the loyalty that binds families in silent secrets. Quite to my dismay, it has become as much about me as my father as I struggled to discern his legacy in my life and find pathways that are genuinely my own.

Having worked as a documentary filmmaker for many years, this film is more experimental and directly personal than any of my other projects. It started its life at Mass Art as a sound piece constructed from audio interviews recorded over the past twenty years and eventually agreed to become a film.



Father's Day, 35 minute, video

julie.martini//2d.painting

In my work I am drawing parallels between the physical and emotional world, creating images that describe emotional experience. I believe it is the directness of drawing and the gesture of a mark, which transform the subject and give it potency. The mark is both the physical trace of the intellect struggling to see itself, and the translation of the material world into a representational one.

I use the process of drawing my own body as a means to consider issues of self-examination, perception, and the struggle to see oneself. The spaces and objects that envelop the figure are psychological landscapes. The figures are contained by tree branches and organic debris that become sharp cages, sheltering veils of shadow and light, or intricate networks of veins, giving life to the figure. These branches are an outer expression of a hidden inner-world, emulating the beauty and fragility of the inner-life of the self.

untitled

untitled

timothy.murdoch//2d.painting

My art is the meeting point between my mind and my hands. I often use materials that originated from nature but have been processed, and restore to them an organic form. I like to frame the physical against the illusionary, a structure against a picture plane, for instance, or a sharp edge against a colored reflection. I do this in order to create a dialogue between the inside and the outside, the back and the front, the visible and the unseen. My desire is to transcend these duality's and cause the viewer to question the separation of things or at least to notice how things fit together.

above: Living room top right: Hassock bottom right:Scooter
other page: Left: Scream (detail) right: Scream

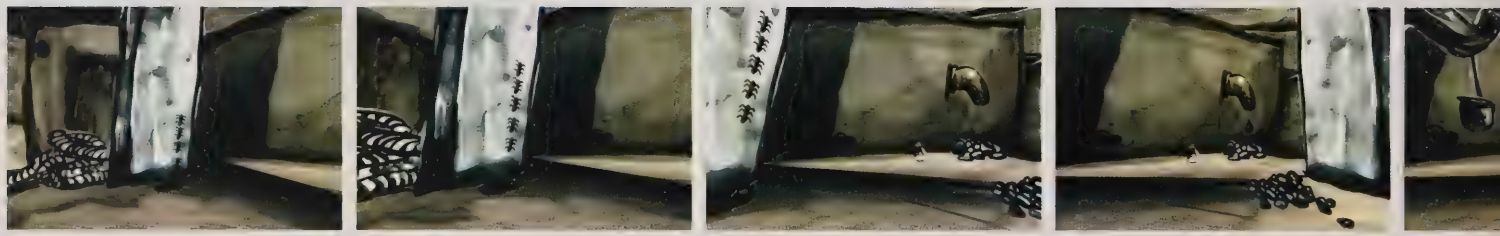
untitled

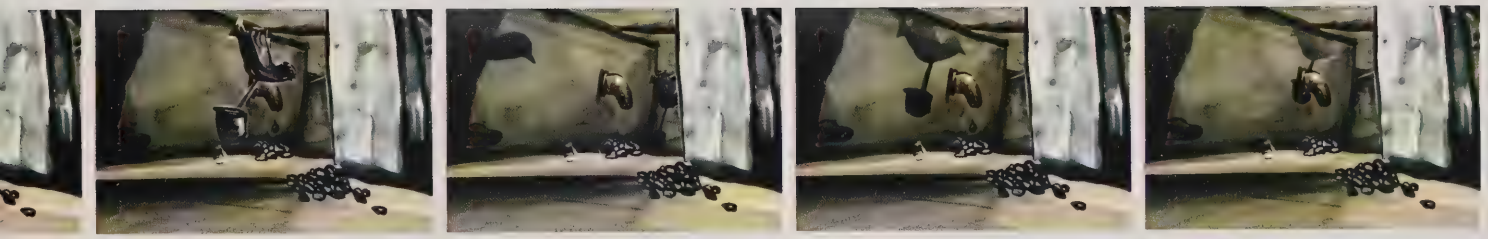
untitled

"...he dreamed that he was in hiding, in one of the naves of the Clementine Library. 'What are you looking for?' a librarian wearing dark glasses asked him. 'I'm looking for God,' Hladik replied. 'God,' the librarian said, 'is in one of the letters on one of the pages of one of the four hundred thousand volumes in the Clemintine. My parents' parents searched for that letter; I myself have gone blind searching for it.' He removed his spectacles and Hladik saw his eyes, which were dead."

from "The Secret Miracle"
Jorge Luis Borges

ecstatic/ meditation





stills from 'untitled' 2003

hwaejung.yoon//2d.painting

It is said when God created this world, he looked at it with wonder, awe, and delight.

The wonder, awe, and delight come to me along with a moment of silence, quietness, and when it happens, it is a beautiful experience.

I like to whisper rather than shout through my art.

untitled

untitled

From here to you

sookyung.eo//3d.fibers

All material has certain, particular qualities. Through the process of tying, wrapping, weaving and binding I am exploring the ways that these qualities can express my emotion. The shape of my work relates to the human body, not the part that we show but a side that remains unseen to the public. These forms are expressions of an inner world made visible.

untitled

The edge

dave.eppley//2d.painting

Verbal conversations are cyclical, touching on related issues, developing a progression of the mind but always susceptible to the abrupt change. My work is a constant conversation with myself. Intuitively I react, with pause to make sure that what I am about to say visually, is in context with the conversation of the work, and makes sense within my own limitations. If my interjection doesn't make sense, the work has fed upon a serendipitous moment, and I have learned something. When the conversation has exhausted itself and I have nothing left to say, or I have felt that the work knows more than me I leave the conversation and join another one.

I approach my work now with an irritated disposition towards Geometry. It is interesting, engaging, seductive and it exists everywhere in my world, but squares triangles and circles have a logic. I am looking to explore the poetry in geometry, by breaking off the equations attached. I make the hard edged visual seductive enough to penetrate ones eyes, but poetically kinetic enough to pass through the funnel that so often guards the soul from cumbersome fractions and shapes.

Moonweight

Cascade

The Communication Series examines the experience of the (ever-changing) present moment. The body is a filter. It is the locus for the convergence of the interior mind and the exterior world.

The Communication Series occurred as one hour events:
Volume 1, #1-4 in October 2002,
Volume 2, # 1-4 in March- April 2003.

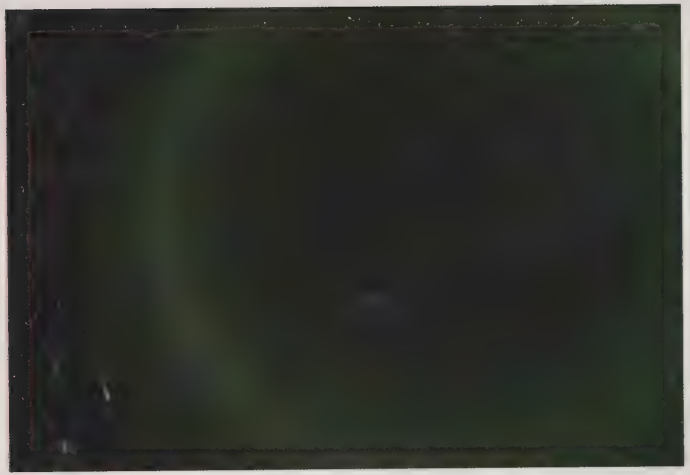
untitled (puddles)

puddle detail

Infinity detail

Infinity

Home, 6 minute, video



night wake, 5 minute, video

Like plate tectonics of the memory, the clay is tumbling, rippling, and tearing apart from itself and back together. There is a cascading of events where the internal space leaks out and the edge of interior and exterior are one and the same.

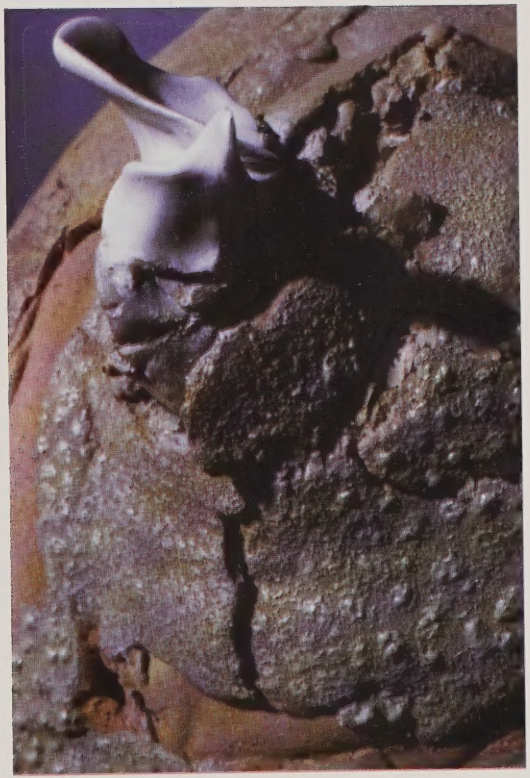
A small eruption emerges from the surface, while the skin of the form gently rises and falls. This movement becomes lost in an instant where the body becomes landscape and the essence of the figure is a metamorphic horizon.

At the same time, a disorientation of boundary arises where the landscape surges into body and the two entities are inseparable.

The relationship of the sensuous curves, met with traces of geological force, creates a resonance between the aging body and the sedimentation of earth. This actuality of erosion is a fate that neither body nor landscape can evade. Weathering is a destiny universal to all beings and to all objects.

The record of this dispensation of energy is everywhere. Perhaps it is a fossilized moment where beauty is meeting disintegration, or possibly it is the residue of a gesture held invisibly, yet indelibly in the skin forever.

Sitting, Waiting



untitled

untitled

layout:dylan.vitone mfa'03
with.help.from:chris.st.cyr's past.catalog
production:QuarkXPress & Adobe Photoshop
Font:Frutiger